



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

necessary friction there, and I am painfully conscious that both I and my children have a great deal of human nature to the square inch. I know that these are heterodox views. I have a friend, a woman of wealth and position, who regards it a thing beautiful and becoming in a mother to hear the infant lessons. I have witnessed that performance. It was neither beautiful nor becoming. At the end of an hour both mother and child were ready to scratch one another's eyes out. No, thank you, not while I can find competent teachers.

"Do you see this niche lined with tiles in the mantel-piece? That is Esther's kitchen. Here is her stove. I assure you it bakes; and there are her pots and pans. To cook is a natural and laudable desire on the part of a girl, and this is much better than musing in the kitchen to the distraction of the cook. Sometimes we come in, and she bakes us griddle cakes, and very deftly, I assure you.

"The floor, you see, is handsomely inlaid around the border. Certainly I prefer rugs to any carpet on the score of health and cleanliness, but I have also another reason. They are always available in the making of play-houses. Sometimes I come in here and find the children living in tents on the desert. The other day they were cast away in the Arctic regions, and, although it was one of those hot muggy rainy days, they were wrapped in those fur rugs. Give children the points of the compass, and they will discover unknown lands.

"I don't discard more æsthetic training. You see those large photographs of holy families by Perugino, and the young Raphael, and those singing children from the reliefs of Luca della Robbia in the Bargello at Florence? Those always hang here. The Japanese panels I change from time to time. I never have any doubt in giving them anything Japanese. To me those flowers, in freshness and vitality, are only surpassed by Nature.

"You haven't spoken of my windows, but I am sure you can't have been oblivious to all this flood of vari-colored light. The upper panels are Japanese designs in stained glass. Of course you can't make them out—not immediately, at least. Ah, my friend, that is the secret of their charm. The color, you admit, is delightful. Well, if you studied them long enough, you would discern in one a landscape. There is a little cot, a grove, a river in the distance and very red fusi-yama. In another is a branch of cherry blossoms and some thriving birds. In the third is a tree with some pheasants beneath and a bush of peonies. The fourth is a face in a crescent moon looking down on a moonlight-landscape. You have no idea what a joy that window is to the children. For the lower sash are screens of single-paned glass, red, blue, green, purple, amber. Many a time, coming in from the lawn, have I seen the little faces pressed up close to the window, making strange new worlds out of the old one through the colored glass. That is a childish experience you doubtless remember, as I do.

"The great secret of pleasure in life—I suppose I ought to say is in doing one's duty, but I don't mean to say it—the great secret of happiness in life lies in what we give to external things, not in what they give to us.

'My mind to me a kingdom is'

My heartiest wish for my children is that they may realize in themselves the poet's thought."

MARY GAY HUMPHREYS.

THE decorative rage has reached the Italian quarter. The misanthrope in Chatham Square who manufactures hand organs is now turning them out with painted panels and Japanese panels of perforated wood.

THE trade in Japonaiserie does not seem to languish, notwithstanding the hard times. One local house recently sold to a single customer, a lady well known in New York society, over \$60,000 worth in one bill. The forty pieces of Japanese tapestry ordered for one room in the mansion of another customer cost him \$20,000. A sale of which one of the traders in bric-à-brac lately boasted was that of a little blue jar, which his agent had picked up for fifty cents, and which he sold, after carrying it in his pocket for a few days to exhibit as an example of beautiful color, for \$4.50.

THE two figures illustrated on page 56 form part of the decoration of the Farnese Palace in Rome. In that important work, for which he was meanly requited, Annibale Carracci was at first assisted by his brother Agostino, better known as an engraver than as a painter.

Many of his paintings are in England, eight of the best being in the National Gallery. While his work is marked by uncommon vigor and evident striving for truth, it is often marred by mannerisms. From this fault the examples we have selected for illustration are, happily, free. Annibale, however, greatly excelled in artistic ability his brother Agostino and his cousin Lodovico, founder of the leading Eclectic School of Italy. He was born in 1560 and died in 1609.

OLD-FASHIONED FLOWER-PAINTING.

WHILE we would not, without reserve, commend them for imitation, it is easy to admire the faithful, painstaking qualities of the famous Dutch flower-painter, Van Huysum, an example of whose work is illustrated on page 57. It was the fashion of his day to represent every petal of every flower in a bouquet, to show every dew-drop on the petal, and every insect which might be drinking from the dew-drop; and, as if this were not enough, a bird's nest or so, having nothing to do with the bouquet, might, at discretion, be added to the already crowded composition. Even the pedestal holding the vase could not be let alone, but it was necessary to introduce a snail crawling up its side. This, in our day, would be considered bad art. We are all more or less influenced by the teachings of the impressionists, and those who are the least so, would, perhaps, insist that, as we do not look at nature through a magnifying glass, it is hardly the province of the painter to show us trifling matters of detail which would escape ordinary observation. But with all this minutiae, trivial as it may be, is not such a picture as this by Van Huysum infinitely preferable to the scamped work of the average "clever" American flower-painter of to-day, whose roses look as if they had been cut out of carrots and turnips, and whose dauby "breadth of handling" is merely a convenient mask to conceal his technical shortcomings? There is no shirking in the work of this honest Dutchman; every flower and every leaf and every insect—the flower of animal life—has been thoroughly studied, and given its proper form and characteristic, and if the original picture could be seen, it would be found, in all particulars, true in regard to color. Who shall say but that before long we shall go back to the style of the Dutch masters in our flower-pictures, reviving at least the practice of their good qualities? In figure-painting Meissonier is held by many in the very highest esteem as an artist, although he does no better with his miniature work than did many of the Dutch and Flemish artists centuries before him. Why should there not be a Meissonier in flower-painting? He may yet arise and set anew the fashion of conscientious study in that most charming department of still life.

Bric-à-Brac.

TRICKS AND MISTAKES OF DEALERS.

THE way of the collector is hard, especially if he allows his passion to become a serious one without acquiring, at the same time, an adequate amount of knowledge of the subject of his hobby. If his taste be for old porcelain, he is apt to pay a high price because of the grayness of the paste left exposed at the bottom of a vase, only to find, when he gets home, that it is due to a mixture of India ink and ignoble modern dust. If he cares for old works in metal, he must beware of the art of the electrotyper, of which some wonderful examples, that might deceive even experts, are now on view at the Metropolitan Museum. If he likes jap-trap, Birmingham and Sixth Avenue, Houston Street and Berlin, are ready to supply him, to say nothing of the potteries of Williamsburg and Perth Amboy and Cincinnati. If he loves antique wrought iron he can be furnished with any amount of it, brand-new, from Amsterdam, Venice or Paterson, N. J. In Vienna they make a specialty of reproducing old carvings in rock crystal; Florence reproduces seventeenth century arms and armor; the great English potteries copy the *pâte tendre* of Sèvres, the decorated ware of Bernard Palissy, and attempt, but with very little success, to imitate the metallic reflections of old Moorish and Italian faïences. Berlin and Copenhagen produce classic vases and amphoræ; Rotterdam the old East India Company porcelains; and the trade of making ante-Gothic silverware is reported upon excellent authority to flourish surprisingly all through the kingdom of Hanover.

It should be understood that there is comparatively little counterfeiting actually done with the intent to deceive; but there is an immense deal of repairing, refurbishing, imitating and copying, and most of the articles thus mended, patched together or made after the antique find their way into the trade, and often pass from hand to hand a good deal among the dealers before they reach a permanent home. Under these circumstances, the dealers themselves are often taken in, especially as it is their interest at times to be so. The large class of intermediaries (especially numerous in New York and Boston) who buy on commission are in general very well acquainted with the clever workmen of the French quarter and the repairers of Sixth Avenue. It must not be supposed that these latter gentlemen confine themselves to the sort of work that one sees in their windows and show-cases—ten-penny chimney ornaments or broken Delft platters stuck together with a little plaster of Paris or cement. They are capable, some of them at least, of much finer work. Bring to one of them something of value that you have accidentally damaged. The first question that he will ask is whether you wish the repair to show, or the contrary. You can have almost anything made or mended in New York and so that it will be difficult to tell it from a genuine and perfectly preserved article of its kind. Lacquer ware—when it is not necessary to imitate the better sort of decorations—gold and silverware, and jewelry of any sort; bronzes—the ring and specific gravity of metal of any composition can be reproduced as well as the patina; embroideries; bindings of books—all these things can be "fixed up" and made over to look as good as the old. We have some excellent ivory carvers, who sell their copies, as such, for sixty to one hundred dollars a little statuette. But their work may easily be cracked and stained after it leaves their hands. We have plenty of good cabinet-makers perfectly able to make what appear to be two old pieces of furniture out of the remains of one. A great deal of this work is done for dealers and agents, who give it to their customers without guarantee as to age or condition. Most buyers are perfectly contented to have something that looks old, or that is in part old—they do not care how much. They themselves often have old pieces fixed up, either for use or because they think they look better. After a time they die or fail, or grow tired of their collection, and it goes back to the dealers. It is hard to hold these responsible for what they have had no share in doing. They may see that a thing has been repaired or that it is a copy, and they may not; but once it is theirs, it is to their interest not to perceive its faults. Everybody knows how that acts. The dealer is often more thoroughly deceived than the buyer.

There are only two lines of action open to a sensible man who would make a collection of objects of art. If he cares simply to surround himself with things that are artistic, he may confine himself to modern work, the authenticity of which can, in general, be easily established. If he has a leaning toward the work of some past period, he had better narrow his field as much as possible, and study it thoroughly. The best aid he can get will be from conscientious and well-informed dealers; but these do not know everything; and if a man will go in for making several collections at once, he is bound to find it a laborious and expensive form of amusement. Still, that is what most people are sure to do in the beginning. Hence, it may be well to offer a few suggestions in addition to what *The Art Amateur* printed on this subject last year. As all the arts of counterfeiting and falsifying are practised in their perfection in France, the following remarks are mostly drawn from French writers upon this curious and interesting subject.

As to imported goods, it is well to be sceptical in the matter of legends and family histories; not only that, but to resolutely shut your ears to them if you mean to buy, for often the clever salesman will remember an entertaining story about some object of the same sort as that which you have in view, and contrive that you, not he, shall associate it with the latter. A salesman who is not clever enough for that is generally less scrupulous, and, to an ignorant buyer, is more dangerous. Men of this sort have been known, in their employers' absence, to bronze over old iron-work in the hope that it might pass for antique gilding, to have old blue and white porcelain re-decorated with gold lines at a China painter's, to sell Indian work for Chinese, soapstone for jade and Derbyshire spar for alabaster.

Beware of Sèvres, *pâte tendre*; there is extremely little of it in existence, and more is sold now than ever before. A piece that was rejected by the old decorators, one of

the older counterfeits of Tournay or the modern reproductions of Minton may be worked over, touched up and made to look very like the real thing by workmen who make a study of this particular matter.

As to old keys and locksmiths' work, the best modern workers take pride in deceiving one another.

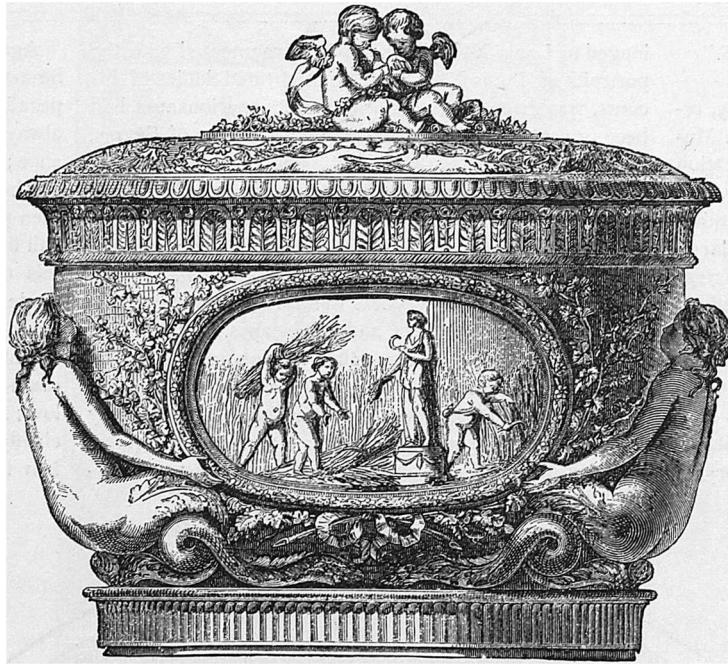
As for bronzes, not only are antique bronzes of all epochs counterfeited in Paris and at Leghorn with great success, but modern French bronzes are pirated here to such an extent as to make the prospect of our ever doing much original work of the sort very poor. Good French bronzes are imported and cut into sections, from which moulds are made. The new castings are, of course, much inferior to the model, but "good enough for our public." The pieces of the original are put together again with a little solder. It is refinished and sold as perfect. The copies are sold as imported. A good way to find out if the green patina on a supposed antique bronze be what it pretends to be is to rub it well with a slice of lemon. If it is artificial, it will immediately disappear.

According to a story told by M. Eudel, a copy in bronze of the bas-relief of Saint John by Donatello, of which I know the present location, was made with fraudulent intent. Its present owner, however, well understands it to be a copy. But perhaps it is not the only one, and other examples of it may be thought to be genuine. The possible proprietors of other copies will do well to remember that the original is in pietra serena (not in bronze at all), and is to be found in the Uffizi Gallery at Florence.

Old gilt bronzes of the monarchy or of the First Empire may ordinarily be distinguished by the gilding having become more orange in tone and, as it were, varnished by time when not worn by handling. But this effect is imitated with licorice juice, and the only safe way is to examine the unburnished parts of the flesh with a magnifying glass. If the grain is regular, it has been produced by the roulette, which is an instrument of modern invention. Even such examination will not always save the collector from paying too dear for his whistle. If he has a penchant for "historical" pieces which he believes to have come from the palace of Versailles or from Trianon he should see to it that his candelabrum, or whatever it may be, is

which had never been in the royal service, and from a portion of a kitchen candlestick which had, a composite article is made up, extremely tempting to the amateur.

Beware of old statuettes in painted wood if you do not know how modern wood-carvers block out their work.



IVORY POWDER-BOX OF THE EIGHTEENTH CENTURY.

A lot of worm-eaten fragments, morticed and glued together and roughly hewn into the shape of a human figure by a fourth-rate German carver of furniture, may be so fixed up with stucco and paint and gilding and a few rags of silk and lace and tinsel, as to pass for a Spanish or Italian statuette of an interesting period. Without tak-

ing in novelties. The results of the first experiments made with it were palmed off on French amateurs. Now, the manufacturers find that an honest business at reasonable prices pays best.

Nothing is easier than to put an old date on a new violin, and it is said that to imitate perfectly the tone of a Stradivarius is quite within the capacities of two or three living makers, one of whom is no farther away than Greenpoint. But the counterfeits in the market do not come from the hands of modern artists. In the seventeenth and eighteenth centuries the only instruments that were much sought after were those of Jacob Stainer and Nicholas Amati. It was common even in that age of innocence to paste a counterfeit of Stainer's written signature on any decent violin covered with brown varnish, and that of the printed card of Amati on any covered with a yellow varnish. It was only towards the end of the last century that the violins of Stradivarius became known in France. Viotti, the Remenyi of his day, brought them into notice in Paris. Stradivarius the first, Antonius, was a pupil of Amati, and his first works were introduced under the cover of the fame of his master. Hence, there are, doubtless, some works of Stradivarius which are now believed to have been produced by the earlier master. It was only toward 1830 that the works of Guarnerius, of the two Bergonzis and the sons and other members of the family of Antonius Stradivarius came into vogue. Immediately

after they became objects for collectors; and then the counterfeiters began their rascalities. Every peculiarity of the volutes, of the ff, of the corners, the dovetails, the transparency and color of the varnish, the golden yellow of the Maggini, the fine red brown of the Bergonzi, the *pâte fine* and elastic of the Jesus (by

which title the works of Joseph Guarnerius, 1683-1746 with an IHS following the date, are known) and the shining red of the Stradivarius, all were imitated with an extraordinary exactitude. To complete the deception, the tickets were taken off real specimens and pasted on the false. Toward 1873, date of the death of Vuillaume, the worst of these imitators, the confusion became extreme. The rogue was in the habit of breaking up the best old violins that fell into his hands in order to make



FRENCH IVORY CARVING OF THE SIXTEENTH CENTURY. IN THE LOUVRE.

in one piece, or at least of one make; for old things of no value, though authentic, are constantly being sold by the state, and the "truqueurs" saw off the portions bearing the official mark and adjust to them portions of another work of the kind and of the period, but artistic. Thus, from a good candelabrum of the period of Louis XVI.,

ing any such trouble a new-comer in the camp of the bric-à-brac hunters may be deceived, not only in the matter of wooden statuettes but also in ivories, and works in wrought iron and steel, by the new process of working in *pâte durée* or hardened paste, a material of which many specimens are now to be seen with our leading dealers

two out of each one. Paganini himself was a victim of his trickery. Vuillaume was such a doubled-dyed villain that he could not abide the thought that in ages to come his clever work might be honestly taken for genuine, so he has generally engraved or written his name on the instrument in microscopic characters.

R. R.